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FOWLER, L. N.

The phrenological de-
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THE
PHRENOLOGICAL DEVELOPMENTS
AND CHARACTERS OF
J. V. STOUT, THE SCULPTOR,
AND
FANNY ELSSLER, THE ACTRESS:
FROM A
MINUTE EXAMINATION OF
THEIR CRANIUMS,
AS GIVEN
By L. N. FOWLER, PHRENOLOGIST,
135 NASSAU STREET, N. Y.
EMBELLISHED
WITH THEIR
LIKENESSES,
TOGETHER WITH
A SHORT SKETCH OF THEIR LIVES
AND PUBLIC CAREER,
AS GIVEN BY THEIR FRIENDS SUBSEQUENT TO THE
EXAMINATIONS.

NEW YORK:
FOR SALE, WHOLESALE AND RETAIL, AT
135 NASSAU STREET,
AND IN VARIOUS OTHER PLACES THROUGHOUT THE UNION.
1841.

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INTRODUCTION.

HAVING been much interested for several years past in statuary and the arts, my attention has been turned to a minute examination of the talents requisite to form a natural artist. My business likewise being of that nature, which leads me to notice individual mental peculiarities, I have embraced every opportunity of becoming acquainted with American artists; taking measurements and casts of their heads; thus collecting much general information in relation to the talents exercised in this profession; and have exerted all my influence to show them the necessity of recognizing and presenting the true shape of the *brain*, as well as the physiognomy of the individual, so that when phrenology is more generally understood and credited, we shall not only recognize the features as manifested in the face, but the *character* as developed in the *head*, thus making the profession one of intrinsic value; and with American artists these principles are adhered to. There are Powers and Clevenger now in Italy, also Brackett, Ives, and Stout, late in this city.

The peculiar and most striking developments of Mr. Stout have more particularly attracted my attention. I publish this little pamphlet, partly for the sake of illustrating the science, by exhibiting the coincidence between his head and character and known reputation as a sculptor and draughtsman, and partly that he may be properly appreciated and valued, and the opportunity offered him, by public or private patronage, to develope his talents on some important national undertaking,

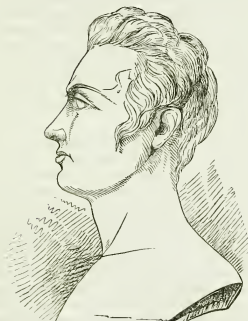
so that he will be benefited and the public gratified. I also embraced the first opportunity to make a personal examination of the head of Fanny Elssler, whose qualities of mind, combined with her physical powers, have excited so much curiosity, and gained so much notoriety for a few years past ; and in order to gratify that curiosity, and to answer once for all the *many* questions that have been put to me, respecting her character and developments. I give my real opinions as to her natural qualifications, without any reference to the influences of habit, or the force of circumstances. The short biographies attached to each, are given by their most intimate friends, and are correct in every particular.

PHRENOLOGICAL CHARACTER

OF

JAMES V. STOUT.

*As given by L. N. Fowler, Clinton Hall, New York,
October 18, 1841.*



THIS gentleman has a large head, and a very excitable mind. He has a strong, vigorous constitution, and is positive in all his movements; all sensation with him is most acute, consequently he is *perfectly* happy or miserable. He is neutral in nothing. He is liable to go to extremes, and has a most marked and extravagant character. Some of his faculties are too strongly developed for either pleasure or utility. His temperament is one of the most excitable kind, being a predominance of the sanguine nervous. His brain being so large and active, joined with very strong imagination, he is disposed to take enlarged views of subjects, and do every thing upon the most extensive scale. He cannot be idle, nor can he be contented with ordinary business.

His Phrenological organization indicates that he is a passionate admirer of female beauty, and an ardent lover of the sex; but his love becomes so tinged with ideality, that he lavishes it upon objects that assume the forms of angels.

He possesses a fair fondness for general society and children, yet is social and friendly only to a few. Is very particular in forming his attachments; cannot mingle in general society with pleasure; would select those among them who would gratify his ambition, rather than his social feelings. He is much attached to home, and one place; cannot bear to break old associations, and dislikes equally to form new ones; is not at ease in any situation to which he is unaccustomed; cannot exert himself, so as to perform as much, or as well, in any strange room; must have his own studio.

He is wanting in patience and continuity of mind;

his thoughts and feelings are vivid and intense; more so than protracted: his conceptions are all the work of instant thought; none of his plans or outlines are the work of labor, gained step by step through a certain and accurate process of reasoning, but they are stamped upon his mind, and conveyed to his subject, by the operations of a moment.

His powers of resistance are quick, and very easily excited. When angry, he is more under the influence of destructiveness than combativeness. At times, he finds it difficult to control the disposition to destroy and exterminate those things which displease him; when angry, he is very much so, and at times will exhibit a fierceness of action, which borders upon a state of almost perfect recklessness. (See Note II.)

His appetite is strong, and he enjoys his food much; places a fair value upon property, but wants it as a means to accomplish his ends, rather than for its mere possession.

Secretiveness is more active than strong, and having been highly cultivated, will often display itself in a much higher degree, than the primary strength of the development would warrant.

Ambition is one of his leading characteristics; amounting, in fact, to a fault in his character; militating much against his ease and calm enjoyment; it causes him to be excessively anxious to excel, and be known as a superior in all he undertakes; he brooks no equal; indeed, ambition exists in him in its highest state; it governs with the absolute sway of a tyrant all the faculties of his mind; stimulating some, controlling others,

and directing all his powers into various channels at will ; at times it prompts to the most prodigious exertions ; overpowers the influence of the social faculties, and fixes the whole desires of his soul upon success ; consequently failure in the slightest respect, brings with it the most poignant feelings of dissatisfaction and disappointment.

In all his works he has reference to the fiat of public opinion, and his one great fault as an artist, arises from the sacrificing too much of his own pure and beautiful idealism, in order to secure the decided approbation of the corrupt and unchaste taste of the many.

He is very sensitive in relation to his character and reputation ; is too easily affected by the remarks of others, and is disposed to shrink from unfavorable criticism. He values himself, and is capable of exhibiting much dignity of manner. He can be, especially when opposed, quite firm, and at times stubborn, and in matters of opinion and taste, is too decided and wilful. He never stops for trifles, and dislikes to yield any object of serious pursuit ; never relaxes in his exertions until his desires have been gratified.

His strongest moral feeling is hope ; his anticipations are the most extravagant ; he is never satisfied with the present, but is constantly looking forward to a brighter future ; his peace is always invaded by irritating regrets for the fallacy of the past, and anxiety for future success ; present time is merely the avenue to a delightful hereafter with him ; he naturally views every occurrence through a magnified medium.

His views of religion are peculiar to his organization,

and would differ from almost all of the received opinions of the day. In all his actions and dealings, he is governed to a great extent by feelings of honor and sense of character, more than he is by conscience. He is neither very penitent or devotional. He is not superstitious, and does not believe in religious excitements.

Marvelousness being full, and ideality very large, he has great love for the romantic, extravagant, and poetical, and which will be manifested at the expense of a religious and spiritual form of mind. He has a fair degree of sympathy and regard for the happiness of others, without sacrificing personal feeling or interests.

His largest and leading faculties, those which form the outline of his character, are constructiveness, ideality, sublimity, imitation, mirthfulness, order, and approbateness; the last being morbid in its action and excitability. These combined, give him those qualities that will distinguish him from the rest of mankind. These give ingenuity, love of arrangement, the keenest perception of the beautiful and perfect, and the ability to display that perception. He is never satisfied with things as they are; sublimity and beauty of idea, more than utility, occupy his mind. He has frequent occasion to find fault with the works of nature and art; and upon nothing would he be so likely to display the whole power of his genius, as upon subjects which embody perfection of form, gracefulness of outline, with the loftier and more ennobling expression of intellectual superiority. Indeed, he was created a sculptor by

the God of nature, as West was formed a painter, or Franklin a philosopher.

His organization and his disposition to speculative and ideal existence, must render him totally unfit for a plain, practical, common sense, business character.

He has much intellectual curiosity ; is a great observer ; fastidious and neat in the arrangement of things around him ; has an excellent perception of the witty and absurd ; is quite free, ready, and copious in conversation. His powers of criticism are very great ; he is continually comparing, discriminating, and drawing inferences. His prominent qualities of mind, are ambition, energy, perception of the perfect and beautiful, of the grand and terrific, and of the witty, or ridiculous ; love of order, symmetry and proportion, joined with an ability to copy and perfect whatever he takes hold of. To make his character more perfect and useful, he wants a greater degree of caution and forethought, especially when excited ; more prudence and circumspection, penitence, and devotional feeling, and less imagination, taste and enthusiasm, together with not so much anxiety that others should appreciate his merits, and less love of display.

A BRIEF MEMOIR
OF
MR. STOUT, THE SCULPTOR.



It has been the fate of sculptors to have arisen from a different course of life, and, attracting attention by

the superiority of their talents, to have been fostered and nurtured by the smiles of their more cultivated and wealthy countrymen. But such has not been the case with Mr. Stout ; early inured to labor, gifted by nature with a transcendent genius, patient in the prosecution of his labors, he has won the admiration and esteem of our citizens.

James Varick Stout is a native of New York, having been born in this metropolis on the 11th of August, 1810, and received his general education, until he arrived at the age of fourteen, at the Institute of the celebrated George Washington Hall, by whom he was respected, even in his younger days.

Our sculptor, at the age of fourteen, publicly exhibited various works of painting, engraving, and drawing, of such excellence, and so highly indicative of future success, as to cause the Mayor of the city to compliment him in public, and commend him to the influential men of his acquaintance. This fact is mentioned in the papers of the day.

His father, convinced of his superiority in works of art, placed him under the instruction of John R. Smith, the first teacher of drawing in the country, and so apt a scholar did his pupil prove, that Mr. Smith always declared him the most careful and best draughtsman of his school.

After finishing two years of study under so able a preceptor, we find our youthful sculptor exhibiting works in historical engraving, painting and colossal busts. The colossal statuary, was, even at that early period of the sculptor's life, declared to be of great

originality in style, and above all others in grandeur, sublimity, and soul.

Mr. Stout then traveled through England, Ireland, Scotland, France, and many parts of Germany. He devoted this period to the cultivation of his art, by studying in the life schools, and from the models of the antique, and when there, enjoyed the society of many of the most distinguished men of Europe.

On the return of Mr. Stout to America, in the year 1837, he produced his celebrated statue of Queen Victoria, which he constructed from a small model, made from the youthful queen, during his visit to England. This production gave Mr. Stout the highest rank and elevation among modern statuary. Poets sang his praises, judges of fine arts declared, that if such a work had been exhumed from Pompeii, it would have been thought wonderful. It showed a mind imbued with such images and associations as belonged to the Augustan era, while many likened it to the works of Phidias and Michael Angelo.

From among the many poems composed in honor of the American sculptor, we select the following from the pen of Louis Fitzgerald Tasistro.

LINES

ON SEEING MR. STOUT'S STATUE OF QUEEN VICTORIA.

How beautiful!—was this not one of old,
That chaos on his boundless bosom held,
Till earth came forward in a rush of storm,
Closing his ribs upon her wingless form?

How beautiful !—you hear no whisper through
Those love-divided lips; no pearly dew
Trembles on her pale orbs, that seem to be
Bent on a dream of immortality !
Her life is in the statue ! every vein
At the blue pulse swells softly like a chain
Of gentle hills. I would not fling a wreath
Of jewels on that brow to flash beneath
Those queenly tresses; for itself is more
Than sea-born pearl on some Elysian shore !
Such, with a heart like woman ! I would cast
Life at her feet, and as she glided past,
Would bid her trample on the slavish thing—
Tell her, I'd rather feel me withering
Under her step, than be unknown for aye;
And when her pride had crushed me, she might see
A love-wing'd spirit glide in glory by,
Striking the tent of its mortality !

This statue of Victoria was destroyed during its shipment to Boston, whither the citizens of which place had invited Mr. Stout to bring it, as a compliment to himself and native city.

During the year 1838, the sculptor visited Spain, Austria, Western Africa, and Italy, dwelling during the greater time in Vienna, Florence, Venice, Milan, and Rome. He studied closely during the twelve months following, and was the guest of many noble families; among whom we can mention the distinguished Cicognani, the pupils of Canova, the Ferraris, and many others. While on this trip to the continent, he crossed from Northern to Southern Italy over the Apennines, during the most terrific snow storm ever felt in that part of the country. His sufferings, which were shared by

the Grand Duke of Lucca, were painful in the extreme, having for several nights to sleep in the carriage, which slowly moved forward, preceded by two hundred of the soldiery, engaged in cutting a passage through the snow, which covered a level of twelve or fifteen feet in depth, and in many places rendered deeper by the falling avalanche.

Mr. Stout was subsequently entertained by the Grand Duke of Tuscany, Baron Rhomberg; and while at Venice, spent a week by the bedside of Father Pasquali, at the Armenian Convent. Father Pasquali was the tutor of Lord Byron while he studied the Eastern languages, and the convent is celebrated as the poet's study. In return for this kindness, many of Byron's books, (the treasures of the convent,) were shown to the sculptor, and the worthy father told many stories of the bard, which his friend delights to repeat.

In the year 1839, Mr. Stout again returned to this city, and modelled the colossal bust of Washington, now at his studio. This work will without doubt be carried to a full length statue, and erected in the city through the instrumentality of the Hon. R. H. Morris and the Common Council.

Subsequently, our American sculptor finished his statue of the Gypsy's Dream, the figure being modelled from Mlle. Fanny Elssler. So highly does Mlle. Elssler think of Mr. Stout's statuary, that she has bound herself to sit to no other sculptor in Europe for five years ensuing, and had refused many distinguished sculptors, until Mr. Stout made the application.

Among many honors conferred on Mr. Stout, are several testimonials from many learned bodies.

PHRENOLOGICAL SKETCH
OF THE CHARACTER OF
FANNY ELSSLER,
Given by L. N. Fowler, Clinton Hall, October 21st,
1841.



THIS lady has a well balanced physical organization, imparting both mental and physical activity, in addition to strong powers of endurance. Such is the consistency and uniformity of her organization, that there is much general sympathy between the different organs exercised, and those that are not ; from this conformation arises the perfection of her performances, and her almost universal success in physical or mental effort.

Her temperament is marked in the following proportion :—a predominance of the nervous ; a full development of the bilious, united with an average degree of the sanguine.

All her sensations are acute, and her feelings of enjoyment and suffering are positive. Her brain is full sized, and her mind is very susceptible of impressions ; she cannot be indifferent to what is passing around her, mainly on account of her great mental activity.

Her phrenological developments are very interesting, and worthy the study of the phrenologist ; her head is very uniform in its appearance, most of the organs being evenly and fully developed.

Her general character is well balanced, the faculties giving ambition, management, sympathy, affection, and originality of mind to the body. She has no organ, however, that is quite deficient, and but few that are only average or moderate in their influence.

Amativeness is full and active, having a fair but still an inferior influence, when compared with that exerted by some of the other faculties. In the ordinary walks of life, its manifestations could be no more than average. She prefers the society of the gentlemen to that

of the ladies, not in the capacity of lovers, however, but in order to gratify her intellect.

She being characterized by extreme susceptibility, this, as well as other faculties of her mind, may be excited, and its momentary influence be quite extensive ; still, having large secretiveness, cautiousness, and conscientiousness, joined with a high sense of propriety, she would exhibit more prudence in its manifestations, than a vast majority in similar circumstances. Adhesiveness being very large, gives her a predominance of affection over love, more elevation and refinement of feeling, than excited passion.

Love with her must be the result of, or in harmony with her adhesiveness ; as a friend, she is most sincere and devoted, toward a lover less so ; she is liable to be too much under the influence of her “ kind old friendly feelings,” and be too much prejudiced in favor of *her* friends ; she is naturally quite particular in the selection of them, or with whom she is familiar ; she is fond of pets or animals ; has strong parental love and fondness for children ; she prefers home and one place to reside in, yet can leave an accustomed place without grieving much ; she can attend to a variety of things in quick succession, and has versatility of thought and feeling, and can apply herself closely to one thing if the occasion requires it.

Combativeness being only moderate, is not sufficiently large to give her that boldness and courage, which is necessary to push along successfully without a protector. Destructiveness, however, is full, giving her energy, executiveness, and force of character, when

circumstances require it. Alimentiveness not being deficient, gives her a fair appetite and capacity to enjoy her food, yet, with her temperament she would be more particular as to the quality, kind, and preparation, than the quantity. Her acquisitiveness is fairly developed, and has its due influences, in conjunction with her ambition, forethought, and judgment; she would appreciate property for its uses and influence, rather than for its mere possession. It is altogether owing to other stronger faculties, that she is anxious to acquire and lay up, not from acquisitiveness.

She has large secretiveness, and it has much influence. It gives her tact and cunning, the power of concealing and controlling her feelings; it enables her to present herself to the best advantage at all times; she knows when and how to say and do things so as to be acceptable; she is not liable to commit herself, and may have strong feelings, yet suppress them. This faculty, combined with self-esteem and firmness, gives her self-possession, presence of mind, and ability to manage and control her feelings perfectly.

Cautiousness is one of the largest organs in her head. She is watchful, suspicious, and guarded, always looks ahead, has all her plans matured, and is mindful of circumstances and results. This faculty increases her care and anxiety beyond the necessary limits. She seldom makes mistakes, or runs into difficulties, for her causality likewise being large and active, she must possess uncommon powers of managing, planning, looking ahead, and maturing arrangements.

Approbateness is very large, and being constantly

excited in her public career, exerts a controlling influence, causing her to be affable, polite, mindful of appearances, ambitious to excel, please others, and become distinguished; she cannot be careless or indifferent as to her reputation.

Having large cautiousness, secretiveness, and approbateness combined, she cannot feel any degree of *nonchalance* as regards her success or failure, or appear careless in her movements before the public; she has a high sense of character, and is fond of praise and the approbation of others; she is very sensitive to criticism, and is keenly affected by the frowns or disapprobation of those whom she appreciates. She has more vanity than pride, yet having *full* self-esteem, she can be dignified and independent, yet it is more natural for her to be polite and affable. She is firm and persevering; has stability and uniformity of will, and is not disposed to give up the object of her desire; still she may be influenced by others, through the medium of cautiousness, approbateness, benevolence, and adhesiveness.

Conscientiousness is large. She feels the force of moral obligation, and is grateful to those from whom she receives favors; values her word, and does not deviate from her engagements when she has the management of her own affairs. Her hopes are strong, and her anticipations great. She is sustained in present efforts by her expectations of a more brilliant success in future. Marvellousness and veneration have but a limited influence in her character. She is not spiritually minded or devotionally inclined, being more conscientious and kind, than pious or believing. She is not

ruffled by the presence of superiority or greatness, but feels herself an equal at all times. In order to make great advances in the expression of piety, these two organs should be cultivated.

Her benevolence is *very* large, and also active. She cannot witness suffering, or personally be the cause of pain; her sympathies are easily wrought upon, and her feelings are tender. She has some ingenuity, and much taste or refinement; otherwise she is more strong than extravagant in her imagination: her sense of beauty and perfection are great, and she is particularly fond of the grand or sublime, in nature, art, or oratory. Her powers of imitation being strong, united with her large approbateness and secretiveness, she is enabled to conform readily to different conditions of society, adapt herself to the manners of others, or assume and sustain any character she desires to.

She has a strong perception of the witty or absurd, enjoys a joke well, can make fun herself with ease when the inclination prompts. In conversation she should be amusing, and at times brilliant. Her perceptive faculties are all full, and some of them very large. She has great intellectual curiosity, and decided powers of observation; she is quick to see what is going on around, and retains the fruit of such labor in her memory. She has an excellent memory of countenances and events—never forgets a person after scrutinizing him once; her knowledge of proportion, of distance, and her power to balance and keep the centre of gravity, also her knowledge of colors, of their arrangement and harmony, are all strong qualities

of mind. Her order is very strong. She *must* be neat and systematic, almost fastidiously so. Every thing must be properly, neatly, and tastefully arranged, else she is not pleased. She cannot tolerate disorder and confusion. She has fair powers of calculation ; an excellent memory of place, location, and direction ; has a strong desire to travel and see all the varieties of nature. Time and Tune are large, giving her power of proper emphasis in reading or speaking, and a perception of harmony and melody in music. She is correct in the use of language, and is well qualified to entertain company in conversation, possessing an inquiring, original, thinking and discriminating mind : is a good judge of nature and character, and is seldom deceived in her opinions concerning strangers ; and she is excellently qualified to manage in such manner as to secure constant success, and also to excite and continue to sustain an ungratified curiosity.

A BRIEF MEMOIR
OF
FANNY ELSSLER.

THE following is a sketch of Fanny Elssler, written by one of her most intimate friends, and under her own immediate sanction, and subsequent to the examination of Mr. Fowler. It was written in part to show the striking corroboration between the phrenological description, and her character as depicted by the incidents of her whole life.

As early as six years of age, she began to take lessons in her art, urged to it by passionate love of dancing, that would brook no opposition in its pursuit and study, and followed up even at that tender age, with a perseverance and ardor, that gave great promise of her ultimate distinction.* She advanced with rapid

* As a proof of the susceptible nature of the child, the following anecdote is given. She was with her mother at a rehearsal of the ballet of Blue Beard, at the Opera of Vienna. The present celebrated actress of ———, then a young woman, was rehearsing the part of Fatima. Her distinguished parent, then the greatest tragic actress of Europe, was superintending her daughter's performance. Getting into ill humor at the manner she retreated from the fatal blue chamber, the old actress threw down her hat, and said, "Let me do it for you." She disappeared for a few minutes, then came rushing back, her limbs unnerved, her hair dishevelled, and looking so full of ghastly horror,

proficiency, to the astonishment of her masters, and the jealousy of rivals. At 9 years of age, a singular incident occurred, that might have lost to the world all the enjoyment this great *artiste* has since afforded them; and which was and is so strongly illustrative of her character, as since developed, it may be worth relating. She had a young rival, in the school, with whom she daily strove for supremacy.* The master, rather to torment young Elssler, than reward her inferior, promoted the other above her; she was so deeply stung at this unjust preference, that she abandoned the *schoolmaster*, *art*, and *all*.

Nothing could persuade her to return; neither promises of repromotion, entreaties, remonstrances, or threats could change her resolve. She abandoned her art; and a short time after, from a love of *music*, and having great natural aptitude of voice and ear, she began to take lessons, in this new study, from an older brother, a distinguished musician of Berlin, and leader of the Royal Private Chapel. She continued with great perseverance for upwards of a year, and made great pro-

that young Elssler shrunk back with affright. Her mother reasoned with her, and afterwards partially reassured her, then took her on the stage, approached the door to the blue chamber, but nothing could induce the child to enter or cross it. It is to the vividness of this early impression, doubtless, that her own extraordinary success in this part was owing. So strong and painful was the effect of her acting in Berlin, some 16 years after, in this very act, that the amiable old king invariably retreated from the theatre before the third act began. And he apologized to her time after time for this equivocal compliment.

* Before she went to Paris, she accepted of an engagement at London, where she performed with most distinguished success. From London she was invited to *Paris*.

ficiency in singing and on the piano ; but at the expiration of that time she gave it up, on account of the rough tutorage of her brother, whose impatience ill accorded with her gentle nature, and startled her really mild disposition.

It was thought that he adopted this method to direct her from music again to dancing, for at the same time the most determined efforts were made to induce her to return to the Opera. The most careful instruction at their own charge was offered, and a little persuasion sufficed to lead her again to the cultivation of her talent as an *artiste*. And such was her assiduity, that at the premature age of 12 years, her eminent natural talents revealed themselves, to the admiration of all Vienna. She became *premiere Danseuse* at that age. She then visited Naples, where she made a most profitable and brilliant engagement—was greatly extolled by the critics, and caressed by the Royal Family. She then returned to Vienna, and there resumed her leading position at the Opera.

At 17 years of age, another striking instance occurred, that makes her career so eventful and curious. It was well known in Vienna, and is still remembered : The Baron de —, who then shared the sway over the imperial counsels, with the Prince of M——h, his intimate friend, and who had acquired European celebrity by his famous work entitled, the “ Treaty of the Holy Alliance : ”—this distinguished man, of the severest habits of life, and at the sober age of 60, fell intellectually in love with the fascinating Bayadere, and offered her marriage, if she would abandon the stage. To

his wonder she declined. Soon after he repeated his offer, leaving her the privilege of continuing her theatrical career. But this still more advantageous offer shared the fate of its predecessor. This was strange enough, when we consider the advantages of such an alliance. It would have ennobled her, and brought every social privilege her heart could have desired. But her ambition sought another sphere. Theatrical renown was her aim, and there she wished the highest place. This has guided, regulated, and directed her life. She was at this time greatly petted in Vienna, by the most exalted and elevated in the land : but *nothing* abated her professional ardor. She danced during this epoch, frequently at Berlin, and with extraordinary success. She was greatly admired and beloved both in public and private. She danced very often at the Palace, and was greatly esteemed by the Royal Family. The Queen and Princesses made her many presents ; and the good old King, known as the liberal supporter of the drama, and who sustained the Opera out of his private purse, offered Fanny an engagement of 8 years, at \$6,000 per year, with house, carriage, &c. But no ! She had fixed her eye on Paris, where she wished to establish her reputation as the first *artiste* in the world. And she dared to approach that great dramatic tribunal, where the hitherto peerless queen of dance, Taglioni, had carried away the voices of all the experienced judges of her art. She danced with her, and in less than a year Taglioni *abandoned* the field to her younger and more *successful* competitor. Here she remained at last instated as

“LA PREMIERE DANSEUSE” of the *European world*, and the reigning star of the “ACADEMIE ROYALE.” Her career at Paris was singularly brilliant. Taglioni, during a long reign at the Grand Opera, had only made one decided *hit*, in the ballet of ‘*La Sylphide*,’ and in this she shone only as *dancer*. Elssler has far eclipsed her rival, in this very point, by her fine acting. During four years at the Opera, she created three new points, in ‘*Le Diable Bortaux*,’ ‘*La Gipsie*,’ ‘*Le Tarantule*,’ in all of which she not only astonished many by her dancing, but she delighted all by her most exquisite acting. Her pantomimic powers are certainly of the first order. She expresses with the utmost facility and clearness, her conceptions of character, which are invariably just, and striking. Of her pantomime, hardly better or stronger praise can be given, than that of a deaf and dumb artist, who lately called on her at Philadelphia, to beg of her a lithographic sketch, which she granted out of sympathy for his situation. Without thought, she fell into pantomimic conversation with him, and expressed herself with the greatest readiness and success. In this way she criticised his work, and to the astonishment of several friends, made him easily comprehend ideas so vague as those of light and shade!—the colors and patterns of dresses, &c. Several questions were written to him, and his replies excited a good deal of interest.

“How do you like Mlle. Elssler’s pantomime? Do you think it true to nature?” “Yes, excellent indeed!” “Do you like her pantomime or dancing

best ? ” Oh ! her pantomime, indeed, for that speaks to me.” And he then wrote this droll query, “ Who taught her to make signs in Paris ? ” “ No one, save her own genius. She had no other master.” “ I thought so,” was the reply, nodding his head in token of assent. And it may be adduced as proof of the interest he took in the acting, that he imitated from memory, much of her pantomime in “ Nathalie.” Many other anecdotes might be added, but all savoring too much of private life to be adapted for public circulation.

Her character you fully explained as developed. Her intellect is truly masculine, possessing great force, depth, and variety. Her judgment is one of the most correct—of men and things, almost infallible. Her powers of observation are wonderfully active ; consequently, on all snbjects, her criticisms are close, accurate, and just ; elevated, too, by the most refined taste, cultivated knowledge, and enlarged experience. Her character is wonderfully balanced, and her conduct is correspondingly regular and proper. Her opinions are clearly formed, honestly entertained, and moderately expressed. Her greatest peculiarity, in the woman of private life, as in the public actress, is a strong and original combination of great force, with a simplicity of feeling and purity of soul, that has escaped contamination, and defied temptation. It may be truly said, that no woman ever lived, that has been so exposed to every form and variety of seduction ; rank, wealth, and honors, all have assailed her by turns, and in spite of the most infamous scandals that have so soiled

her name, it is boldly declared, that there have been few, who have sinned so little, or, making proper allowance for the influence of station, the tenor of whose life has been more quiet and respectable. That her feelings are fresh and pure, her taste elevated and refined, let her every day life declare,—let her sweetly expressive face denote, and the universal voice of thousands of those who have come in contact with her, attest its truth !

Her temper is angelic, scarcely ever ruffled under any amount of irritation, never boisterous; in conversation she is animated, with language correct and copious; very clear manner of expressing herself; admirable in summing up a subject; possessing much cheerfulness and mirth, though always of a quiet feminine kind.

To resume her theatrical career. Her professional reputation having become so celebrated in Europe, she became an object for theatrical speculators here. She was offered handsome terms to visit this country in 1838, but declined, though she felt great curiosity to see this "*savage land*," as she then thought it. In the autumn of '39, negociations were renewed by the late Stephen Price, which ended in an engagement to come to New York in the spring of 1840. This contract became void through Mr. Price's death. On the event being known, the most vigorous, persevering, and general efforts were made by the opera, the press of Paris, and all her friends, to dissuade her from her visit to this country, representing it a most romantic folly, a *Quixotic enterprise*, unworthy of her *good sense*, that could not but bring with it great sacrifices of comfort, and

perhaps end in some painful mortification. For it was quite impossible, they thought and said, that her success in this demi-barbarous country, could be at all commensurate with her exalted professional merit. The Opera added to their entreaties, splendid offers and emoluments! Indeed, her proposed visit to this country, for several months preceding, became the general topic of conversation, not only of Paris, but of London, Vienna, and Berlin, where she was extensively known and esteemed. *Fanny* hesitated at times under the combined and strenuous opposition she had to encounter. But her irresistible desire to see this country, together with a feeling of confidence in the people, that she thinks she gathered from the Americans she had seen abroad, sustained and encouraged her, and thus against the wishes of all, even her own family, and followed by the regrets of thousands, particularly those connected with the Grand Opera, she embarked on her expedition to America, April 15th, 1840. Her spirits were good on the voyage, till within two or three days of her arrival at New York, when the thought flashed upon her for the first time, that she would soon be on another continent; not in France, Germany, or England, but on a foreign soil; in *America!!* of whose people she had heard so many strange and startling accounts; of whose stern energy, and rude habits, such strong pictures had been drawn for her. She began to reflect seriously upon the advantages she had forsaken, for, at the most, an uncertainty; a professional position, so elevated and secure, an elegant home, with every luxury enriched; an idolizing public; and far more to be regretted, a numerous

circle of friends, and an affectionate family ; all these she had abandoned, and nothing now seemed open to her view, but a dark and uncertain future, in which all was experiment. She burst into tears, and was deeply dejected for hours. How little her apprehensions have been realized, she has often had occasion to remark and laugh at. Her triumphs in this country have had a decided effect upon her character, whilst to the astonishment of every one, she still retains her meekness of spirit and modesty of demeanor, yet her soul may be said to have "*banqueted*" upon glory. Her ambition she feels is gone. The art which through life had been a cherished passion, an idol, is now become no longer so. She cares no more for theatrical renown, the bustle and *hubbub* of her life now wearies, and she professes now only a desire to sit down in quietude and think it over. She says "she has never yet had time to reflect, to taste leisurely of life ; that she has always been so hurried along, her career so tossed about on the tempestuous waves of theatrical excitements, her ears so dinned by popular applause and uproar, that it would be a relief to fly and escape it all." There is hardly a doubt but she would be happy in retirement, for despite her ambition, her nature is so gentle, her tastes so simple, and her feelings so disciplined, that she would find abundant resources in private life, surrounded as she would certainly be by numerous friends, to whom she would ever be the dearest object of regard. But it is not likely she will be permitted to retire, now that she has reached the meridian of her glory, and the perfection of her art.

SCALE OF DEVELOPMENTS FROM 1 TO 7.

	Fanny Elsler	J. V. Stout.		Fanny Elsler	J. V. Stout.
Size of Head	5	6 to 7	Marvelousness	4	5
Strength of System	6	6	Veneration	4	4
Activity	6	7	Benevolence	6 to 7	5
Excitability	6	7	Constructiveness	5	7
Lymphatic			Ideality	6	7
Sanguine	5	6	Sublimity	6	7
Bilious	5	5	Imitation	5	7
Nervous	7	6	Mirthfulness	5 to 6	7
			Individuality	5	6 to 7
Amativeness	5	6 to 7	Form	6	6 to 7
Philoprogenitiveness	6	5	Size	5 to 6	6
Adhesiveness	6 to 7	5	Weight	5 to 6	5
Inhabitiveness	5	6 to 7	Color	5	4
Concentrativeness	4	3	Order	7	7
Combativeness	3 to 4	5	Calculation	5	5
Destructiveness	5	7	Locality	6	7
Alimentiveness	5	6 to 7	Eventuality	5 to 6	6
Acquisitiveness	4 to 5	4	Time	5	4
Secretiveness	6	5	Tune	6	6
Cautiousness	6 to 7	5 to 6	Language	6	6
Approbateness	6 to 7	6 to 7	Causality	6	5
Self Esteem	5 to 6	6 to 7	Comparison	5 to 6	6
Firmness	6	7	Suaviteness	5	5
Conscientiousness	6	4	Human Nature	6	5
Hope	6	6 to 7			

MEASUREMENTS OF MR. STOUT AND CANOVA.

	Mr. Stout.	Canova.
Destructiveness to Destructiveness	6 4-10	6 6-10
Cautiousness to Cautiousness	6	6
Constructiveness to Constructiveness	6	5 8-10
Ideality to Ideality	6	6
Order to Order	4 5-10	4 8-10
Individuality to Philoprogenitiveness	8	
Ear to Individuality	5	5 5-10
Ear to Comparison	5 4-10	5 9-10
Ear to Philoprogenitiveness	4 5-10	
Circumference around the perceptive intellect	23	
do do. reflective do.	22.2	

NOTES.

NOTE I. A few years since, Mr. Stout, then totally unknown to Mr. (O. S.) Fowler accompanied by a few friends, happened into his Phrenological Rooms, and after a few examinations Stout took the chair, and although his appearance and previous actions were designedly foreign to his real nature—soon as Mr. F. had placed his hands upon him—he exclaimed, here *is* extravagance of hope, imagination and action developed in the most remarkable manner—the enormous development of constructiveness next called forth the operator's admiration, and upon the question being asked, "For what would the gentleman under examination be remarkable?" The reply was: "Owing to the most remarkable size and activity of Ideality, Hope, Constructiveness and Amativeness, I should judge that if he ever distinguished himself, it would be as an Artist, in the making of beautiful females." A remark, the correctness of which time has most singularly demonstrated. Witness the celebrated Statue of Victoria, and the still more recent and equally noted one of Fanny Elssler, as personating the "Gipsy's Dream."

NOTE II. To illustrate to better advantage, the remarks made on Mr. Stout's character respecting his disposition to remove and exterminate objects of displeasure; permission has been given to mention this fact, that many of his productions, considered by friends as decidedly superior, have been, as soon as he perceived a defect, the smallest discrepancy between reality and original conception, dashed to pieces and totally destroyed; thus annihilating in one moment the labor of weeks.

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